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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION CC17

1. (S) This report documents a Remote Viewing (RV) session conducted in compliance with a request from SOD, J3, OJCS, Pentagon, Washington, D.C. The purpose of the session was to provide information relevant to the hostage situation in the U.S. Embassy compound in Teheran, Iran.
2. (S) The remote viewer's impressions of the target are provided as raw intelligence data and as such have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.
3. (S) The protocol used for this session is detailed in the document, Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cueing information provided the remote viewer.

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TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION CC17

1. (S) The remote viewer had been exposed to open source news media information prior to the session. The viewer had not seen overhead imagery prior to the session. The viewer knew he would be working against the hostage situation in Iran and had viewed his target previously (see Session CC16).
2. (S) The following picture is the only information provided to the viewer at the time of the session.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION CC17

#66 This will be a remote viewing session (edited for security).

PAUSE

For the last few minutes, you've been examining a picture of an individual. Focus your attention now, once again, on that individual. Keeping in mind that it is now in the middle of the night in the target area. Focus your attention once again on this individual and describe his location to me.

PAUSE

+07 #24.5 Crazy uh...feeling of...uh...rather large room.....

#66 What makes you say a crazy feeling?

#24.5 It was...uh...like (mumbling) in the middle of some public place that had a...uh...high ceiling and had (mumbling) on each side and had a (mumbling) double door on the far end of the room...set on the left side. It was like I was in a government building ...uh...state building or a religious building. I had this feeling of shiny, polished marble floor type thing.

#66 Just relax and concentrate. Relax and concentrate. That's good. That's good. Look at the target area again. Look at the target area again and describe it to me.

PAUSE

#66 That's good. Now tell me more about this building.

+09 #24.5 Feel...chandelier...like I'm looking up at.... I don't feel it's so rediculous as I ...I feel it's ...uh...government place...like a big reception hall but it's startling bare inside. I had the feeling of chandelier.

#66 Alright.

PAUSE

#66 Move from this space, move from this space to the actual area where the target individual is located. Tell me about this area.

PAUSE

+14 #66 What is your perception?

PAUSE

#24.5 ...wall...room. I'm holding on to the wall by I just get no resolution. I'm...uh...getting about the same I got before. Feeling of a doorway...light stucco wall. Funniest thing about the walls though it had a...like a false a rectangular bump in it from ceiling to floor...but essentially the same way out. I feel the door...I feel a group of people. I don't quite feel as many as I did before. Maybe four or five but they're in the end of this pretty much...pretty much rectangle room. Pretty much laying around....like before...

+16

#66 Alright. How do I get to this room from the main entrance way that you were in before? How do I get to this room?

#24.5 I wanted to say...wait I'll go that way....

#66 Fine. We have plenty of time. Relax and concentrate.

PAUSE

+20 #24.5 Let me work on that a minute. I'm trying to get there more intensely. I can't break those chains. I (mumbling) May be a ledge or shelf around the wall at the other end where the guy sits at the table because I had the feeling I was trying to get down to the floor and I had the feeling I would hit something before I got to the floor coming down the wall. Ok. Now for your question.

URGENT

#24.5 Outside the room there appears to be some kind of a corridor or hallway that goes in front of it and on ...just the other side of this hallway is a downstair case. I'll go up the staircase.

PAUSE

#24.5 This staircase comes out on another hallway and it comes out and under another staircase going up to another floor but I still have very (mumbling) feeling that now I 'm on first floor. I think on my left appears to be a wall. Let me...I'm trying to get down the hallway.

PAUSE

#24.5 +25 I want to say...it feels that there's a line of offices...cubicles or...uh...funny...uh...rooms on the other side of the hall. But this staircase is on one side of a dividing thing in the hall. Like a partition that cuts the hall in half you see. And has windows, like a partition, has a door and if one was coming in one would have to go through there would see up and down staircase on the left and it's like a security area. Maybe, something that people don't usually get past it. It's in the main part of the building now, but outside of the...I have feeling that that might be where I was before. That the off-set door is the door through this panel that cuts off the hallway and that where I was standing before, I was in foyer or in a lobby. That panel has windows in it but something...it's funny ...it's I wanted to say they're milky glass panels in the thing. Milky glass panes.

That's it. I just pulled out of the hemisphere.

#66 Ok. That'll do it. You have been at this for quite a while.

#24.5 I was almost there too.

#66 I think you did a very good job of description. You had your target acquisition portion of your session very (mumbling)

SECRET

(Drawing)

#24.5 First time on the number of people that...there certainly...there's a humble, jumble casuality at that corner of the room and it's hard to pick out of it different....I just got the same thing back #66. It didn't change that much on me...I just ...still had the same feeling

I was playing the spider on the wall.

#66 I remember another session where it was very good where you had trouble climbing up the wall.

(DRAWING) PAUSE

#24.5 Ok. I'll tell you what I saw first. Right off the bat.

Something that looked like this, ok. And there was some funny square thing like this. I'm pretty sure. There was something on each side of this. And the darn thing blew my mind because when I popped in there that's the first thing that I saw, and I felt just like a dog-gone...you know like this...I felt this kind of stuff on me...you see. And it was like I was looking across this long ballroom, almost. Of course, the depth and everything could be off, but I was very, very sure of these...this arch feelings on the side. And I had the impressions of windows on the side. Ok. Like almost stained glass windows, but I don't know if it was the. . . it was the nature of the place. That could be analytical, you know. But it was like . . . you know windows back in here. You know, set back in, you know, like this is almost a hall. What do I want to call it? I know what I want to say. Its like . . . there. Is acually, you see what I mean. That's actually the wall. You see. That's the wall line there. You see what I mean. Like that. See. And back here is the wall line. See what I'm talking about. Like a little bit of overhang here with arches. This arch feeling on the sides and these recessing. And somewhere back in the actual wall, some windows. Okay.

PAUSE

What else did I feel?

PAUSE

SECRET

#24.5: That's about it. A door down there. An off-set door.

#66: Then that's the door that you feel that you came through.

#24.5: That I ultimately came back out of.

I don't know if I'm just wishful thinking and trying to tie it all together or something but I got this partition. When I got out in the hall back here, when I . . . right at the end of the session, when I got out in the hall and I said. . . And the first thing that popped into my mind was 'This is where I was.' Out there is where I was when I started.

#66: Okay.

#24.5: And when I went through this partition and looked back in I really felt like where I was where I ended up starting from. Okay.

#66: All right.

#24.5: Okay, here's something else that might be important. Because remember I couldn't. . . I was saying it was either a Government. . . It was a public place. It was either a church . . .

#66: Okay.

#24.5: Like a cathedral and everything. Okay, I cleared and just dropped back and relaxed. You told me to relax and everything and the next thing that I saw was a . . . a bucket shaped chandelier. Okay.

PAUSE

Those lines are just for depth; that's not lines of the thing. Okay, but I . . . I . . . that was a classic . . . It was not solid. It was a classic ornate chandelier. Hanging. . . from a ceiling type thing. You know, with spangles on it and everything. It doesn't really have any body to it. Its just all spangles. Just a big cluster of spangles hanging. That's . . . that's what I saw. You know, all glitter. These tear drop shape things, these spangles hanging. . . all over it and there's no real shape to it.

UNCLASSIFIED

#24.5: And I had the feeling that there may have been two of these and that I was looking at one of them and that the two of them might have hung down the center line of that place.

#66: All right.

#24.5: Okay.

PAUSE

Okay. That was all for then. Going on to the next one. Going back to find Holland. I ended up on the side. . . . I ended up on a place that was opposite the door. I'll just call my shots as I see them.

Broken lead.

PAUSE

That's actually too high, but I

PAUSE

That's about right.

PAUSE

Staircase, okay, outside the door. I had the feeling of the same. . . . I tried to keep it, you know, to not just automatically go back to where I was. But when I I felt that there might be some kind of a shelf thing, maybe cabinets, but maybe a shelf around this wall. I'll draw an overhead of it later. I had the feeling that that thing was still there and I had the feeling that there was a bunch, loose knit bunch of four, five, six people down here against the wall again. Okay.

PAUSE

Okay.

#66: Um hm.

PAUSE

#24.5: But the thing. . . . Now before, if it is the same place I was before, I was here and here looking this way and this way. Now, this time when I entered the room, I was on this wall looking right down at this door and then looking down here. I never went down here this time. I'm looking I was in this other corner of the room looking these ways. Okay. And

the walls are essentially blank. It doesn't seem

like there's anything on the walls. It seems as though they are just bare walls. Okay. I didn't see any pictures, didn't see any frames, didn't see any windows, didn't see any posters, didn't see any ornamentation, didn't see a damn bloody thing. It was just bare blank walls.

#66: All right.

PAUSE

#24.5: What's that? Three. Okay. What do I want to do this time. Okay, this time, I will. . . I'll put it all. What do I want to do now? Let me. . . Okay, let me give you a floor sketch of the room again but it shows. . . only what I perceived this time through. Okay. That there may be something here in this corner of the room. That there is that there. And that there are the people over here. And, stairs outside. Okay. This is a cabinet "L". Or a shelf. Okay.

PAUSE

Table with a man and he's still there. Okay. And I don't have anything on this side of the room because I was looking away from it. So, I don't know about the windows or the other things or not. The only reason I know about that is I tried to go down the wall and I had the feeling that I was bumping into it. You know, like my foot was going down into this cabinet top. Or something. And about that time I said the hell with it I'm not going all the way down anyway and I just drifted out in front of the guy this way over to the stairs. Okay.

#66: Um hm.

#24.5: Okay. Stairs. Stair view. Oh, I'll put on this, I got here outside and I had the feeling that it was a hallway. Of some length, you know. It felt like it might be a hallway bigger than this room. Okay. Okay.

PAUSE

An up staircase. And that was an impression I had. I mean this . . this is not something I layed over after I got up there and saw what was there. This

was standing outside the door and I looked that way and I looked that way and it looked like the hall went a distance on both sides. Its not like I was by a wall here.

#66: Okay.

#24.5: It only went . . . I think it went a distance both ways.

#66: This is not a room at the end of the hall is what you're saying.

#24.5: No. No. That's what I'm saying. That's the first time I, you know, thought anything about where the room was located. Its the first time I'd seen anything outside the room except the staircase. The first time I'd ever gone out to look. So I had the feeling that the hallway went both ways. Still had the feeling of a basement room though.

PAUSE

Did I have that feeling here? No, I didn't have that feeling here. Okay. So I'm just calling it as I got it. Okay, going up the staircase. . . Okay. . . .

PAUSE

Staircase here. I just drifted up those stairs. That's when I really started to go. I really thought I had . . . I really thought I could get there.

#66: Okay.

#24.5: There is a table inside the room. Okay. This is the hallway. I will call this target room. Okay. Up staircase. Now, I did not get, this is the interesting thing, I did not get. . an interesting thing anyway, I did not get any feeling for bannister work or anything like that on this staircase. Okay. As I crossed the floor line, on the next floor up, . . what do I want to draw this thing here? . . . Okay, down here is the room again. You can see it down here in the corner.

TURN OVER TAPE

I felt that there was some kind of a bannister and obviously to keep people from falling over. . . into the hole of the stairwell. But there's no bannister

down here, but there's something up here.
Of some sort. And, . . . that here in the background,
. . .

PAUSE

is a . . . a row of offices or rooms of some
kind.

PAUSE

Okay. And this is the ceiling. Okay, hallway,
ceiling, like that. All right.

PAUSE

#66: Number that Page 6 then.

#24.5: Oh, yes, that's Page 6.

#66: As you come up the stairs, this becomes then what you
perceived as the first floor of the building?

#24.5: Yeah, right, that's what I wanted to say. Is then,
here is when I had a feeling of position and here I
felt that I was coming up to the first floor and before
that I was just taking it as I got it and I didn't think
- I didn't know, I didn't even consider whether I was
in the basement or not. But then here, spontaneously
I felt like I was rising to the first floor. Okay.

PAUSE

Okay. So Six then is the first floor hallway, stair-
casement and neighboring offices. Okay.

PAUSE

Okay, I'm going to move to the left side of six and
give a shot to the right and try to draw this hallway
configuration that I perceived down there.

PAUSE

What am I doing to these pencil leads? Must be a
little bit of PK or something.

PAUSE

#24.5: Okay.

PAUSE

Okay, here's what I was trying to get a hold of.

PAUSE

These are the office cubicals along the left side of the wall, okay. Okay, we have another up staircase and this is the up staircase from basement. Okay, where I just came out of.

#66: Okay.

#24.5: And that just goes on like that. This is a blank wall as though I'm walking along. . . As though that's maybe an exterior wall of the building. Okay. Nothing on it. There's no. What I'm trying to say is . . . is there are no rooms, to my knowledge, there are no rooms or cubicals farther along here to match the ones on the other side. Its just . . .

PAUSE

Does that make any sense there?

#66: Oh, okay.

#24.5: This is the bannister. This bannister here. Okay.

#66: Sure, I see.

#24.5: Okay, like that. This is the lip for the stairway. You fall down through there. That's just a black hole. That's the stairwell. Okay. And here's a box of some sort like wood. I had the feeling of a lot of wood when I turned around - that this was a wood staircase going up. Okay.

#66: Okay. Now where is this funny door that you said . . .

#24.5: That's this. Down at the end of the hall down here. This thing here?

#66: Yeah.

#24.5: This is what I perceived to be the partition. And here are those milky white. . . I said that it was almost as though there was . . . I had the feeling that this

was a partition built across the hall to separate two sections of it maybe. Okay. And that it had . . . windows in it to look out and it had a door in it to come through, okay, here on the right side. And that it was something that was like - how do you describe it? Had the flavor that . . . that it was a restrictive type thing. That not many people would come through this thing. And those that did would have to come through this little door here to get into this area and that outside was like a big lobby in the waiting area. And when I came up here I just spontaneously - I almost said well hell I'm looking at the backside of that door I saw at the beginning. That's the feeling I had.

PAUSE

I'll label that a partition. Could be a wall, but I'll label it a partition.

PAUSE

#66: Now in this. . in this area, in your exploring, coming up the stairs, going down here, looking around this area did you perceive any other people in the area?

#24.5: No.

PAUSE

I did not.

Did not. I wasn't looking out for them. I was trying to track . . you know, just . . I wasn't. . . I wasn't looking out for people like I had been before or like I had been down in the room. I was like more interested in just finding out where the hell I was. I was just paying attention to the terrain and everything so I had no feeling at all for people or activity in the building or anything.

I called this two milky windows. Because I just had this, you know bathroom panes. You know how they milk glass?

#66: Frosted glass?

#24.5: Frosted glass so you can't see into it. Well not frosted. It was like...white milk. I had the feeling I was looking through a thin layer of white. Opaque. But you could still see through it a little bit. You could see light through it but you could not see figures through it, so much. What's the best description for it? It was more milky than frosted. I don't know

maybe you mean milky when you say frosted. But to me frosted glass is like the gallosy windows they have in Florida. In which, it's clear, it has no color but the inside of it is messed up so that it doesn't directly transmit light through but this was not clear, this had a color and it was a white color. Like the shelves you find in a medicine cabinet sometimes. Instead of a clear shelf you'll find a white shelf, light glass shelf.

#66 Number that page then.

#24.5 Oh, yeah. That's seven. I'm sorry. Ok. Then I felt...now I didn't get way out into...if it was the ballroom, I didn't get way out into it, but I had the distinct...going into 8...I had the distinct impression that I had returned to that big ballroom type thing of number one. Number one.

#66 So if you go through the door in seven you'll come out into the area in number one.

#24.5 I was much closer to it this time, though. Instead of being out in the middle of this lobby area, I was closer to the door of number one and the view was more like...you know I had almost the feeling as though I might have been at what might be a check point. Like a security area checkpoint. That's how artificial this partition across this thing felt. I tried not to turn it into that, but that was the feeling I got. I got this flavor it was a place where people came up and they revealed who they were and then they went through. Most people did not get through the door. Most people waited around outside in this bigger area. The glass was designed so that the people could see who was coming up and who wasn't. Even though it was milky, but that is what I saw. I had the feeling that somehow this glass was allowed to see out and see in and everything.

There it is. That's all I got.

#66 Are you going to draw anymore?

#24.5 That's about all I can do with a door and two windows.

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#66 Again. Any personnel associated with this particular controlled door that you are talking about?

#24.5 No. None there. But I had the feeling like..... usually there was somebody there...or normally there might be somebody there...but because of some weirdness there is nobody there now. Either because the whole place is closed up, locked up, it's a weird hour of the night, any number of reasons. But I did not see anyone there. But I had this feeling that it was a place that narrow passed down so that people could be looked at before they went on farther on that hall.....this way.....that's in sketch seven. Before they came through the door they'd be looked at and come down the hallway, go upstairs, go downstairs, or go in one of these little cubicles.

#66 I want to call your attention back to the beginning of the session when you were standing in the area that you've now referred to as the ballroom. That you've represented in drawing number one. And your comments about the function of the building itself.

#24.5 I said that I felt that I was in some kind of an official place...public place.....like maybe governmental, maybe I said official....or a cathedral

#66 Ok. Now, in recapturing those concepts what was the raw data input that led you to make those statements?

#24.5 The raw data input was the largeness of the perceived largeness of the room...extraordinary size...a higher ceiling than I felt would be in a regular business. The arch configurations along both sides and the highlyI felt like it was a highly buffed and polished terrazzo or marble floor....I had the feeling I was standing in a place that was really cool. Very special ...I felt the smoothness of this floor which was really neat. It was light colored. I thought it might be either marble or terrazzo. Highly polished. Reflective special floor.

Those are the things that made me say that. But. The other thing that made me say that was the perceived absence furniture. I did not see the things I would normally associate with anything like that.

~~SECRET~~

~~SECRET~~

Likewise I perceived no pews. So it wasn't like you would expect to have in a cathedral. Similarly, I perceived no sofas or chairs or anything like that you would expect to see in a big waiting room. Wierd.

#66 Is there anything you'd like to add, then, in the flavor of this session.

#24.5 I think I was in the place I was in my first session today. And, I think that where I was just inside that front door...the front of the building with the curved out steps that it was. Possibly, some official formal area of government building. Something like that.

I really felt that I was back in the same place. Even though I tried not to automatically make it that. I tried to just keep my perception.

#66 Any other comments? How do you feel about the quality of the viewing itself based on your experience?

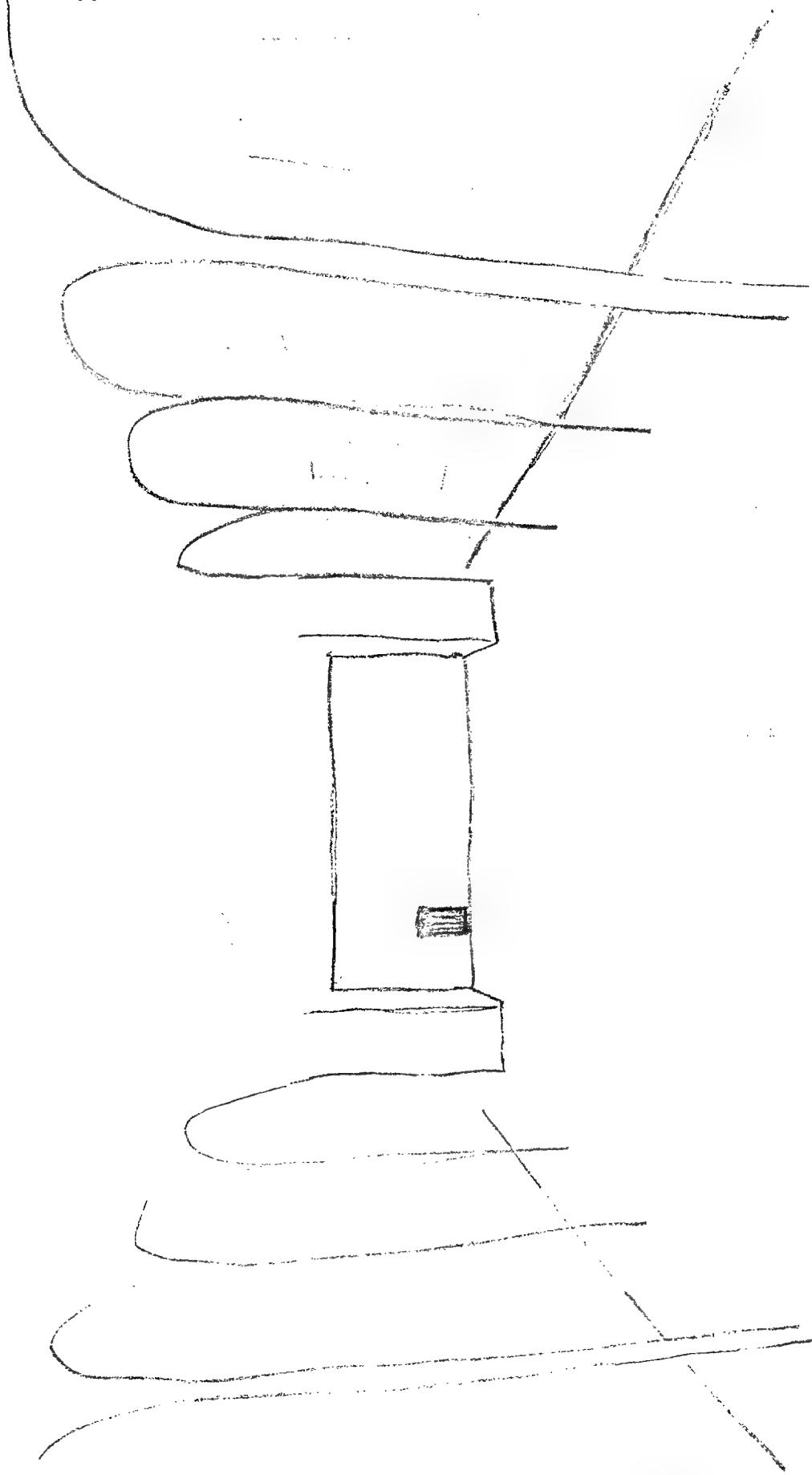
#24.5 I feel that this one was better than the first one. I seemed to have more continuity of focus. You let me go more at my own pace. Even though it meant taking fifteen minutes to get up the staircase. That type of thing. I was able to keep the continuity of the focus all the way through it. The perception of that first floor landing there when I came out of that staircase was a really intense perception. I really feel good about that. I feel more satisfied with this one than the early one this afternoon.

#66 Any additional comments you want to make?

#24.5 No.

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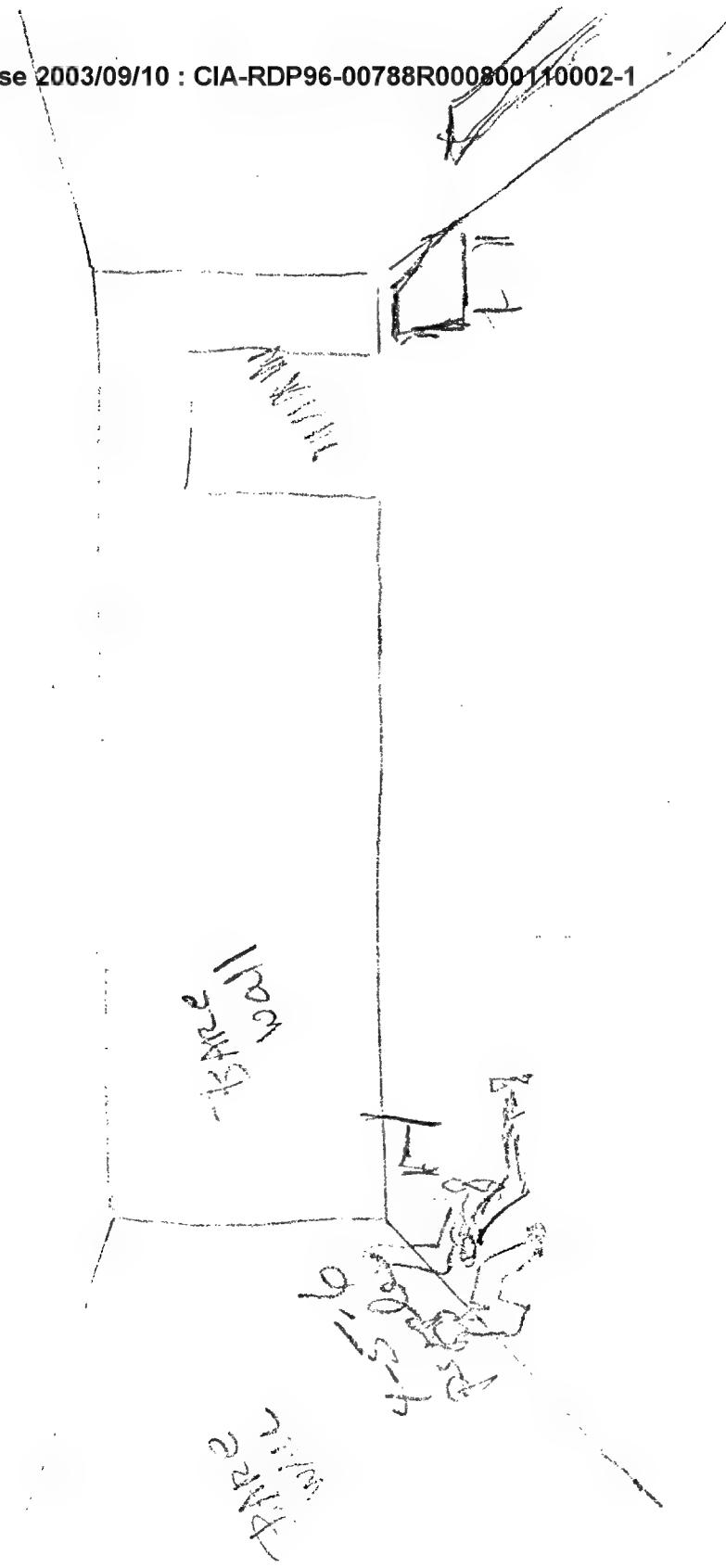


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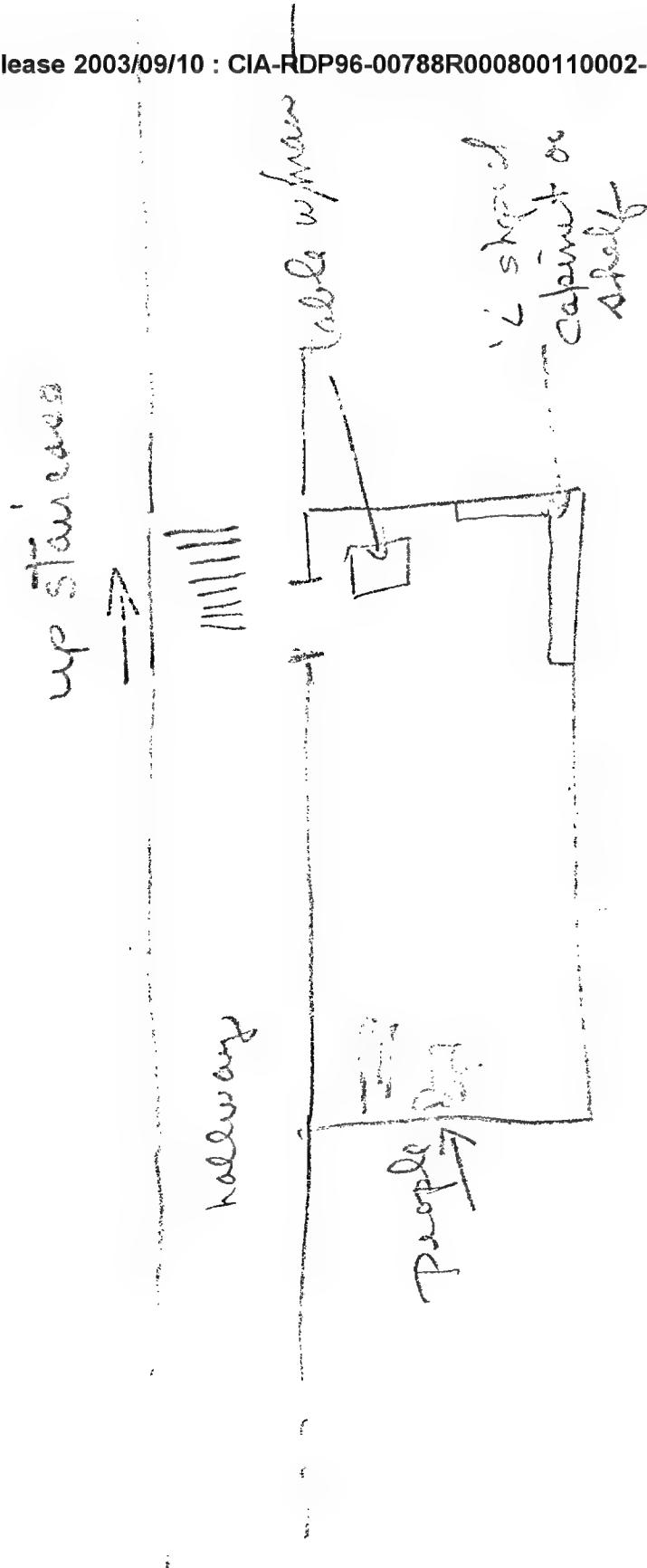
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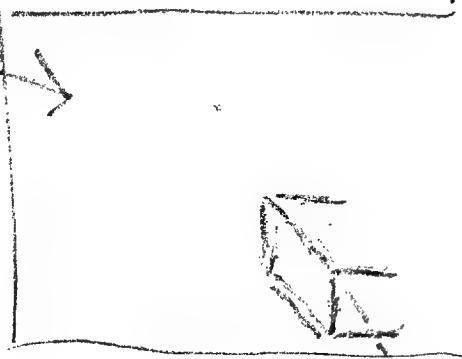
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(A)



(5)

TARGETS
DOWN



holding

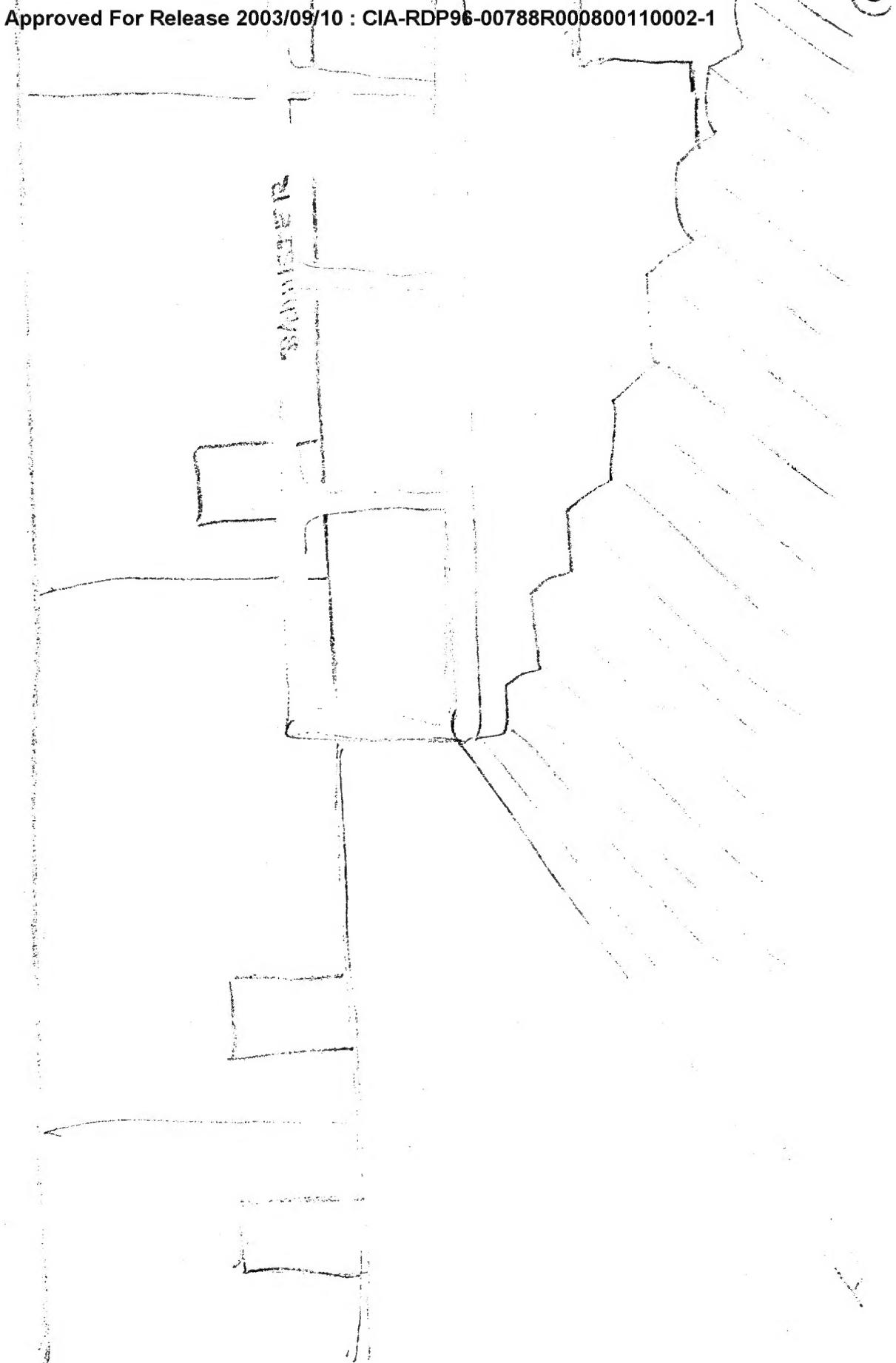
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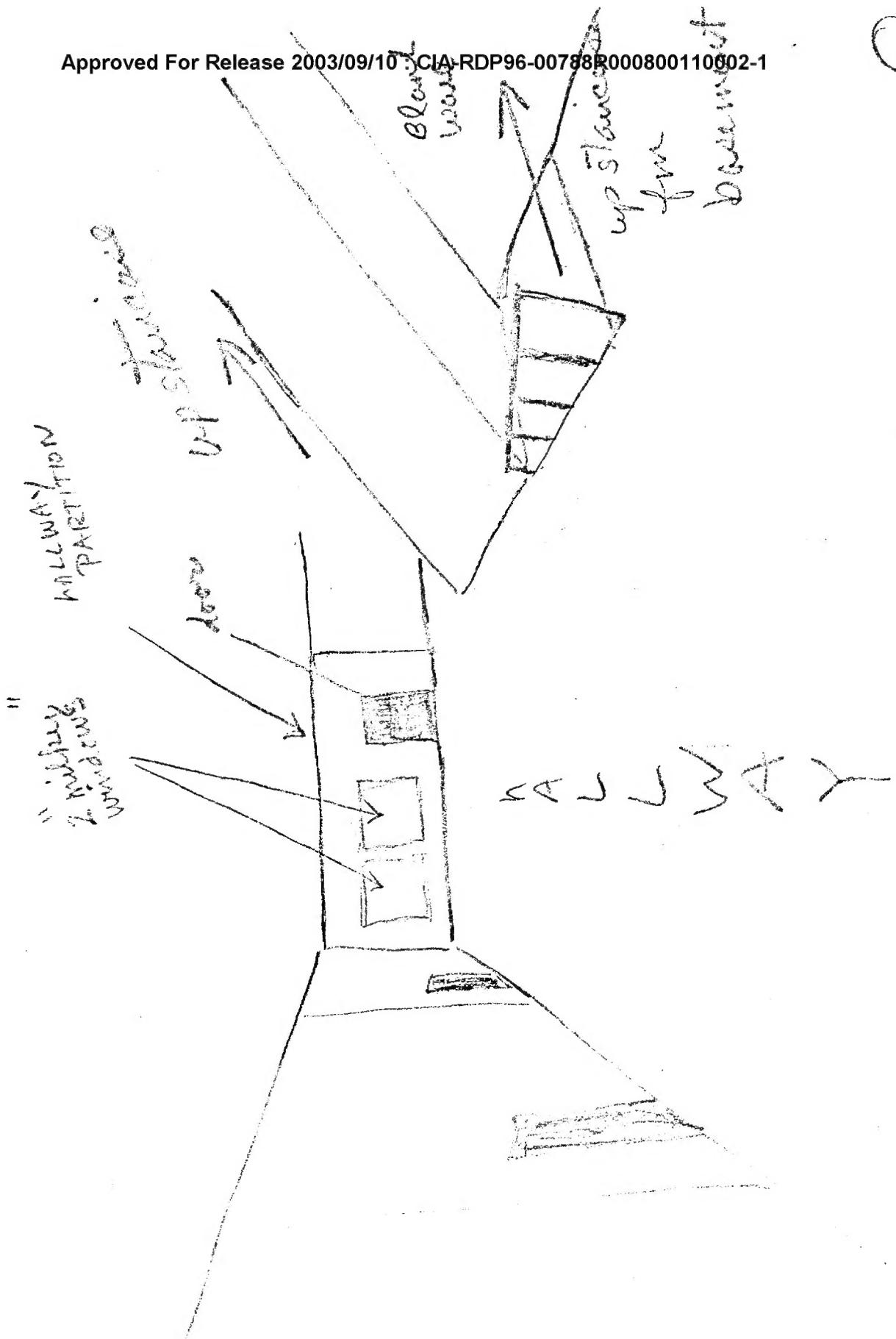
Wolowitz
Callin

Coving w/ glass



(6)

1



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Review

Comment
